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sessing a decided bevel inward, until we reached this style of frame, still most in use for oil paintings."

"It has been objected that such frames cast a shadow on the picture?"

"That is one inconvenience connected with them. Another is that the frame, when seen from one side, as it were in section, cannot be made to look otherwise than heavy and clumsy; and it is often found in tastefully furnished rooms that the picture frames kill everything in the way of relief ornamentation that may be brought into them."

"You believe in frames sloping toward the wall, then?"

"For large and important pictures, especially as, when the frame is wide enough, a moderate bevel inward may be had next the picture. But, for ordinary prints and drawings, flat frames are good enough. For small prints, a half round moulding in plain oak, in white enamel or in white and gold answers well. A crude white should be avoided, though, and a delicate cream or ivory tint be preferred."

HOME NOVELTIES.

In table china it is said that small flower decorations are to be used, and new importations of Dresden and Coalport china show many rich designs. Beautiful plates in Crown Derby ware are \$16 a dozen, and among the novelties is a covered cup in which may be placed a glass of jelly or a jar of condensed milk. High slender cups are now used for chocolate, broad low ones for afternoon tea and higher shapes than formerly for after-dinner coffee. Some Hawthorne blue plates are seventy cents each. The blue is of a deep, rich shade.

Something new in glass flower bowls and vases are those made in the form of a net-work over a plain or grooved inner bowl. They are in clear glass. About \$12 is asked for a tall vase.

A rich lamp with bowl and flaring shade of cut glass mounted in oxidized silver is \$42. This is intended for the centre of a dinner-table. The glass plateau which goes with it is \$3.50.

Silver is still largely used; fern dishes in oxidized silver may be bought for \$7. These have inner bowls of silver, which are perforated, and the growing ferns thrive very well in them if given plenty of water. Now that palms and other foliage plants are considered an important feature of the drawing-room, fancy bowls in great variety are made to hold them. The prices are much lower than formerly. A good-sized bowl in pale blue Leeds ware, ornamented with raised figures, and with griffins' heads for handles, is surprisingly cheap at \$3.50, while a "Satsuma" bowl, which would have cost twice as much a few years ago, is \$12. Small pots suitable for cut flowers, in blue and red Leeds, are only fifty cents. Wild flowers, especially daisies, look well in the blue ones.

Some corner writing desks in the sixteenth century finish are a decided novelty. They are richly ornamented with brass, and two small, round mirrors which face each other are placed on either side at the top. A three-sided drawer pulls out just below the desk, and a small closet underneath utilizes every inch of space. For a small library nothing could be better than this desk, as it takes up very little room, and serves at the same time to fill a corner, that most difficult part of a room to furnish. The desk, in one of the styles described, is \$25; in another, similar, \$20. A new hat tree has a long mirror, around whose oval top rows of pegs are placed. It is supported on a small simply carved chest which serves as a seat. The price is \$42.

Some odd and pretty hall stools in oak and mahogany have perpendicular rows of spindles closely set, and the top carved with a moon's face. They cost \$8.

There is a combination chair and table, which costs \$28. As a chair it has a round wooden back with a seat covered in tapestry. The table is formed by simply turning the back over to rest upon the arms. This piece of furniture is suitable either for the hall or the card-room.

Comfortable couches which show no woodwork are so inexpensive now that no one need be without one or more. They are for sale either simply covered with cretonne or left plain, and draped with a Bagdad or other large rug. An old-fashioned sofa which had been consigned to the garret was recently seen by the writer, and it had been so transformed that it looked like an extremely modern couch. The back had been unscrewed and discarded, and an upholsterer had added new springs and a covering of stout white cloth for which he charged \$3. Some hand-some cretonne, fifty inches wide and a trifl over three yards long, had been converted into a spread by simply hemming the raw edges. This was laid over and pushed in at the place where the slope of the head joins the main body of the couch, no tacking whatever being necessary. Two large pillows of the same material placed against the wall make a really handsome piece of furniture out of one which was decidedly unsightly before.

Screens, other than those imported from Japan, have come to be regarded so indispensable for purposes of decoration that they are now made at prices to suit people of moderate means. A threefold screen five feet high, varnished to look like oak, costs only \$2.90. It is fitted with small wooden rods at top and bottom, upon which silk or thin cotton goods is to be shirred.

Small teak-wood tables have sunken slabs in their tops, which make them suitable for wash-stands. They cost \$8 and \$10. They are only large enough for the bowl and pitcher, the other appurtenances of the toilet being placed on a shelf above. Carved teak-wood cabinets from China, one twenty-seven inches wide by thirty-two inches in height, is \$25, while a large one seven feet high is \$125.

Some charming screens were recently seen in a room devoted to an infant's wardrobe. They had enamelled white frames, and were about the size of a small clothes-horse. Then arrow upper panels were filled with pictures, and the lower part was covered with shirred silk. One screen was in pale blue, another in pink, and a third in apple green. The special purpose is to screen bath-tub or cradle, and at the same time afford diversion and amusement by the pictures and the gay colors of the silk. The upper panel of a similar screen had places for photographs made in the same way as the popular small photograph screens.

The Mirror.

COUNTERPANE DESIGN.

THIS design (Supplement plate 839) may be worked out in an infinite number of ways and with almost any amount of elaboration either on a fine twilled linen with crewel or dyed flax (I suggest something which will wash) or on a silk-faced cloth with filoselle or embroidery silk, if something more elaborate or rich is desired. In the same manner the design may be worked out entirely in monochrome tints, using not less than four, or the diaper design may be worked in some good neutral tint, and the large flowers, of which there are eight in the repeat, in colors. Again, a good treatment would be to work the whole in pretty strong outline, filling in the small portions of the design in fancy stitches and the flowers with solid feather and satin stitches. For monochrome treatment, tones of good Nankin blue or of terra cotta, with a very dark morone for the deepest color, would perhaps be most satisfactory for wool or linen yarn, and good tones of old gold shading to brown for silk. The trailing stalks would be best worked in ordinary stem stitch, keeping them throughout of about the same thickness. Two or three rows might be sufficient; more would be necessary, of course, if the counterpane were to be a large one. A fine outline of the deepest color is to be used. This should also be carried round every portion of the design in split stitch, and wherever small dots occur French knots should be used. In those lying outside the leaf, small satin stitch dots of light tone, with an outline of the dark color, would give the best effect. The veinings in the leaves should be worked with the third deepest tone in rather thick stem stitch. The small markings in some of the leaves may be put in with herring-bone or "fly" stitches. In some cases, it will be observed, the leaves are to be worked solid and

possible, with a broad, flat treatment, not in relief except of a strong conventional kind, obtained by the use of the dark outlines and the bolder treatment of the large flowers. It could all be worked on the hand by a skilful embroiderer who understands how to mix solid and outline work without puckering the material. If worked in breadths they should be tacked together while the design is traced, and then ripped. The work should never be finished quite to the edge of the breadth, and when the whole is finished the seams should be carefully stitched together, the selvedges snipped and well pressed and the embroidery then carefully looked over and finished over the seams. This will be found much more convenient in the case of a large piece of work, and, if carefully done, quite as satisfactory.

The work should not be ironed, but pinned out and damped on the wrong side and left till quite dry. The seams should be pressed over a paste roller if joined after the work is finished. Should it be impossible to avoid ironing, it must be done by laying the embroidery face downward over wadding with silver paper or thin muslin between. This will prevent the work being flattened.

L. HIGGIN.

CALENDAR FRAME.

THE Calendar frame (Supplement Plate, No. 840) is to be worked on a very dark red velvet—almost maroon—in fine silk embroidery and gold thread. This work must be framed, and, if necessary, it should be backed. The leaves are to be worked in shades of green, toning very much to golden hues. The pomegranates may be all in gold colors, with markings of deep red, but one a good many tones lighter than the ground. Red, with bronze greens and gold, may also be used for the stalks, and a little very fine gold introduced into the centres of the fruit will improve it much. It will scarcely be possible to mount this work at home. It should be sent to some one accustomed to mounting photograph and other frames, and made so that one can slip in the new card every month.

PORTIÈRE DESIGN.

THE original material of the portière illustrated on the opposite page is white silk. The leaves are heavily outlined in long and short stitch, medium and dark shades of brown silk being used. The flowers are worked lightly with pale pinkish brown. The border is in medium shades of brown and the design on the border also in shades of brown. The whole is to be afterward outlined with gold. A gray green Liberty satin might be used instead of the white silk, embroidering in the same way with the shades of brown; the flowers might be worked in shades of pink. Afterward outline the whole design with gold, as in the first scheme of color given.

"PUCKER."

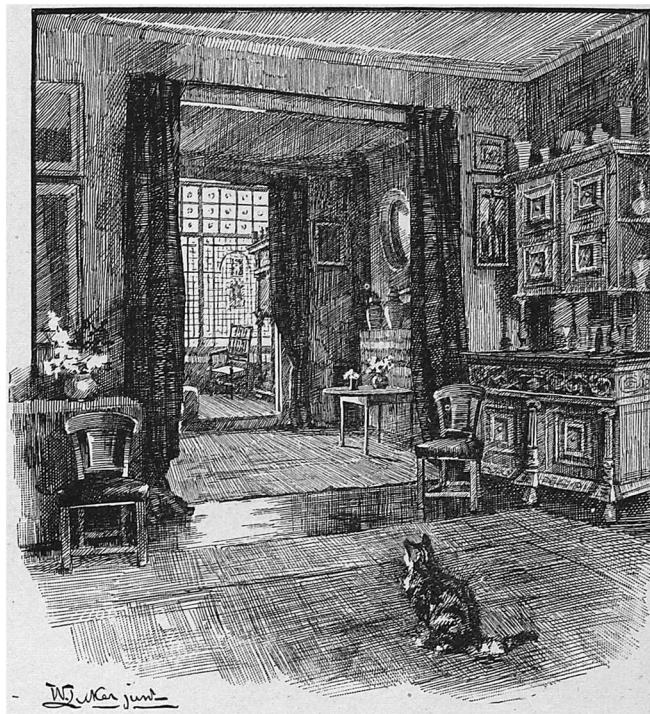
C. R., Tawes City, Mich., writes as follows:—Sir: In answer to your correspondents who have been asking for a way to remedy "pucker" in embroidery, I send the following, which has been practically tested, and will be found reliable: In embroidering, a single hoop, wound round with a narrow strip of cotton cloth, to which the work is to be firmly and evenly tacked, is to be preferred to the double hoop. For tacking the work on the hoop, embroidery silk should be used, and every stitch should be cut—not pulled out—when the work is finished. If you find your work drawn when it is done, the evil may, in some cases, be remedied by laying a damp cloth over it on the wrong side and pressing it with a hot iron. A better method, however, is the following, which is the French process: Take a piece of flannel—an old blanket will do—fold it across and lay it smoothly on the table, the floor, an ironing-board, the wall—anywhere that is most convenient—tacking it, in the latter case, otherwise this is not necessary. Then wring a cotton cloth out of hot water and lay it smoothly over the blanket. Let both blanket and cloth be without wrinkles, as these would leave their impression on the work and spoil its appearance. Lay your work, wrong side down, on the cotton cloth (sometimes it is advisable to place a thin, dry cloth between), tacking it down evenly at the top, taking care not to draw the work too tightly in the plain parts—as the upper part of a panel, for instance—but keeping the material perfectly even as it is when it leaves the loom. Then tack down in turn the remaining sides of the work very carefully, putting the tacks or pins used close enough together to prevent the material appearing stretched in parts. If badly drawn, the work will require careful and patient treatment. Especially is this the case if the material used be plush. In some cases of work that seems hopelessly drawn, I would suggest looking on the wrong side for the source of the trouble. Ends carried back and forth and caught up in the work, or ends not cut off and caught up in the carriage of the needle back and forth will often be found to be its cause. Another cause of this drawn appearance lies in the material itself. If this be of too light a quality, unless very carefully handled, it will yield to the pressure of the fingers underneath, making the cloth baggy and giving it the effect of being drawn in working, whereas it is inexperienced handling that is in fault.

NOTES AND HINTS.

A BAG for opera-glasses is made of a strip of white kid with a bag of gray silk above it. A bar of music is painted upon the kid, and the bag is drawn up with satin ribbons.

LITTLE tea-strainers made of finely woven grass are used in their natural color as baskets. Tiny silk bags, made quite full, are sewed into them and drawn up with very narrow ribbons of the same color as the silk. These little baskets will be found very useful to hold the thimble, needle-case and spool of silk used in embroidery.

J. S. S.—Bolton sheeting is very suitable for a serviceable bedspread. Fringe could be used for the trimming, but a good strong cream-colored lace is preferable of the same shade as the sheeting. A design of small sunflowers given in the Supplement of the February number of *The Art Amateur*, 1888, would make an excellent border. To fill in the space left in the centre, take separate sprays of the same design and powder them all over the material, taking care to arrange them in a careless and artistic fashion. The design can be merely outlined in stem stitch or worked in solid embroidery, if required to be very handsome. Flax thread would be suitable for either method; and when nicely worked it is difficult to distinguish it from rope silk, so glossy and rich is the effect. Make the flowers a rich yellow in two or three shades, the centres a reddish brown and the leaves a variety of greens in cool and warm colors. Flax thread is obtainable in all the most artistic tints.



VIEW IN A REMODELED LONDON HOUSE.

(SEE "ART AT HOME," PAGE 124.)

in others long and short outline is to be used. Enrichments of French knots or little fancy stitches may be worked in afterward. These solid leaves may be done, perhaps most easily with stem stitch; or they may be couched—i.e., the yarn worked from edge to edge of the leaf, and the veining worked in afterward in stem stitch. In one or two cases the leaves are intended to have an outline inside the dark edge, which has been worked in split stitch of the lightest tint and the thick veining of the second tint. The small, well-shaped flowers should be worked solid with two shades within the dark outline, and the bunch of sharp, pointed foliage behind the group in the same manner. In carrying out this design in needlework, the method adopted should be to work all the small details in solid or very much filled-in stitches, and the large flowers very boldly in thick outline, long and short, or what is technically known as half solid work. Should a treatment of mixed coloring be adopted the diaper groundwork should be treated with soft neutral greens or dead gold, and only the large half-filled flowers worked in colors. Into these might be introduced blues, apricot tones, reds shading to deep morone and, of course, golds shading to brown. In the case of this treatment it would be well to leave out altogether the dark split stitch outline in the larger flowers. Before beginning the work, if this treatment is decided on, the skeins of crewel or silk should be selected and then laid out on the material, on which the design has already been traced, as much as possible in the groups in which it is proposed to work them; so as to get the whole scheme of color well defined before beginning the embroidery. As soon as the worker has decided on the treatment, threads of the different colors should be loosely run in in their places, so as to avoid any mistake being made. Of course the colors chosen for the large flowers will have to be repeated here and there in the diaper groundwork, probably in the French knots and small conventional trefoils, which would be effective if repeating the tints used in the rose or poppy. The design as described is intended to be worked on a butter-colored Roman satin or other silk-faced material in tones of gold-colored filoselle or embroidery silks shading to deep brown. A little fine Japanese gold might be used in outlining the centres of the conventional rose and honeysuckle designs or in outlining the ball centres of the zinnia. The whole design must be kept as conventional as